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The fronds of the babassu or of the anajá palm furnish thatch for the roofs; such walls as there are are of the same material, which is tied to the posts and, if need be, to supplementary intermediate poles. The parts of the structure are tied together with vines. All the palm thatch is used with the rib of the leaf in horizontal position and with unilaterally dependent leaflets. The ridge is covered with longitudinally laid palm fronds held down by a number of angle-shaped pieces of wood hooked together in pairs.

A complete house is walled on all four sides, but sometimes the front wall is partly or wholly missing; or only one half of the house forms a sort of closed room. But the door always faces the long side turned toward the plaza. This front door usually has for a counterpart an entrance in the rear wall. The houses of Ponto, without an exception, conform to this type (pl. 1, *b*); not a single one has the door in the gable wall, as has been alleged.[137] This form does occur fairly often, however, among the Krahõ'.

None of the Canella houses has windows, but these are also lacking in many Neobrazilian homes. The entrance is generally barred by a transversely set old racing log which must be cleared, its purpose being to exclude the freely roaming domestic pigs. At night and when all inmates are away the door is closed, meagerly enough, with a mat of palm thatch placed or hung in front of it. The men erect the houses in which they live, but the women own them.

The dwellings of the families of the vụ'tẹ' girls, where the age classes assemble and are entertained during the ceremonial period of the year, are put up by the two youngest age classes. The class localized on the west side of the plaza erects the home of the vụ'tẹ' associated with the east, and vice versa.

The youngest age classes also put up a house for the wife of a Canella who has journeyed to the capital in the tribal interest. Anyone desiring the aid of these age classes applies to the councilors, who then transmit the request to the commandants of the classes (p. 93). These units receive no compensation beyond their meals; they always turn up accompanied by their female age-mates, who dance with them and help prepare the food. In one case I saw both matrilineal and patrilineal relatives work at the construction of a house for the woman owning it. In other instances only the residents took part in the building.

Immediately beside or behind the house, more rarely in front, there are usually several urucú bushes; sometimes one may also see there a pepper shrub, a mango, lemon, or orange tree, the last three of these representing additions from the Neobrazilians.

A feature comparatively common among the Krahõ', but rare among the Rąmkõ'kamekra, is a scaffold of poles close beside or behind the house. On this stage, always too high to be reached by dogs and pigs, all sorts of objects can be dried in the sun, notably manioc paste, but also gourd vessels, arrow cane, meat, and the like.

The settlements of the other Eastern Timbira present a far less cleanly and orderly appearance. The two Kenpókateye-Krahõ' villages—Pedra Branca (pl. 1, *a*) and Pedra Furada—do not even remotely approach Ponto in this respect. Their huts are smaller, less carefully built, and for the most part lack hip roofs. The Apą'nyekra aldea, Porquinhos, shows marked deterioration with its twelve small and mostly tumbledown huts. Brush covers the plaza, where a small, poor rancho serves as an hostelry for Neobrazilian travelers, an institution I have never seen among other Timbira groups; and the roads are overgrown with weeds. The settle-

[137] Sampaio and Magalhães Corrêa, Nota sobre habitat rudimentar, Est. II.

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used to sit on. In the plaza it is common to sit or lie on the bare ground, though some regularly bring along a mat to rest on, others making a flat club into a little bench. But beams as seats placed at the periphery of the plaza I saw only among the Kre'pų'mkateye.

The platform bed is universal among the Rąmkõ'kamekra, Apą'nyekra, and Krahõ', but Snethlage misunderstands Silva e Souza when citing him to support its use among the Southern Kayapó. That author merely reports "arranchamentos com 400 camas," which last word may designate a sleeping facility on the ground as well as on furniture. Snethlage also misquotes me on the subject of hammocks; these are not in vogue among the Krĩkatí, who sleep on mats on the ground and are covered with mats, which partly holds also for the Pųkóbye.[118] He rightly ascribes hammocks to the Kre'pų'mkateye—the only Timbira among whom a number of persons regularly sleep in hammocks. The Krĩkatí, Pųkóbye, and Rąmkõ'kamekra do own a fair number of these contrivances, but exclusively for resting in the daytime, and nearly all of them have been obtained in barter from the near-by Guajajára. The hammocks found among the Krĩkatí and Pųkóbye all come from the quite isolated hamlet of Urucú; the Kre'pų'mkateye obtain theirs from the Guajajára farther up the Grajahú; and the Rąmkõ'kamekra from the settlements of the same tribe beyond the Rio Corda. The last-mentioned Timbira have also obtained some Neobrazilian specimens on their begging trips to state capitals.

In any case, to date the Timbira have never manufactured a single cotton hammock. On the other hand, in their temporary camps they will take but a few minutes to complete a hammock quite serviceable for a few days by interlacing the tips of two burity leaflets. The ropes for suspending this type of hammock are made of the stalks of the two leaves when worn down to a thin strip. Occasionally such hammocks may be seen even in permanent villages, especially among the Krahõ'. Among the Apą'nyekra, Snethlage saw a hammock for little children that had been knotted together from a few bast threads. I noted a rather large sample of this type among the Rąmkõ'kamekra; it consisted of ropes made of the black bark of a *philodendron* species. It was not in the Guajajára twined technique, but rather conformed to that of Timbira scoop nets (pl. 17, *c*), though wider-meshed. The Serénte rather frequently fasten such hammocks to the branches of trees for hunting from ambush; accordingly, there is no reason to think of diffusion from the Tupí.

Storage.—In two or three Ponto houses there was in one corner an attic with a flooring of poles. It was partitioned off with thatched walls, provided with a small door, and made accessible by a notched tree. This chamber serves for the storage of provisions and of valuables; it is due to Neobrazilian influence. Not a single Timbira tribe has scaffolds for the stowing away of utensils. Except for the attics just described, such objects are thrust into the roof or wall thatch; stuck under the beds; or, in the case of small articles, most commonly suspended in bags and baskets, such as are always available in considerable numbers. For this purpose the house posts are frequently allowed to keep a projecting limb, and the same end is served by the cords that sometimes hang down from the rafters. However, there are no specially designed hooks or crossbeams for suspension.

Fire.—The fireplaces, fixed appurtenances of the dwellings, fall into three categories. First, there is the small fire kept going in the night at the foot of the beds; in the daytime it is not used except possibly for some technological task. Secondly, there is the fireplace with its hearthstones for boiling food; this often coincides with the foregoing,[119] but otherwise is likely to be placed in the unenclosed space

[118] Snethlage, Nordostbras. Ind., 155, 116.

[119] This seems contradictory to the preceding statement. *Editor.*

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licks them up with the tip of her tongue and eats them. Men never indulge in this quest.

Long hair in the back is considered beautiful in both sexes. Negro hair is regarded as repulsive; on the other hand, these Indians esteem the fine-textured, smooth hair of pure whites as at least equal in beauty to their own and take delight in stroking it.

Even tribes, like the Gurupy Timbira, who have long since abandoned the ancient mode of hairdressing, still remove eyebrows and lashes. Long eyebrows "like a dog's" are abhorrent to the Canella; they are torn out with the tips of the fingers, which have first been dipped into ashes. In order to avoid unremitting criticism I felt compelled to shave my eyebrows from time to time. An ordinary two-fiber tucum thread serves to remove the eyelashes. A man will hold his hands at a distance of a few centimeters on the thread, twist it so that the fibers separate, then enclose the tips of the lashes with them, tightly twist the thread together again, and jerk off the lashes. Another device is to use the long seeds of the steppe grass, which are provided with a sharp, though barely visible barb. No man ever removes another's eyebrows or lashes; he either does it himself with the aid of a mirror or has some woman do it for him.

Axillary or pubic hair, which appears late and almost always remains scanty, is generally allowed to grow unhindered. However, young girls and, more particularly, village wantons often pluck out the first pubic hair, this being reckoned elegant. Kukẽnkwẹ'i, one of the wantons never absent from any festivity of the wakõkama age class, had her pubic hair gently, though forcibly, removed by her friends and age mates at the command of the class leader, Ropkạ' junior, as they triumphantly reported to me afterward.

According to Pohl, the Põrekamekra of old removed all body hair.[388]

The beard is not plucked out except by young unmarried men provided it should appear at that age, which is a very rare occurrence. Otherwise it is allowed to grow; but whiskers, which hardly ever sprout, are considered ugly.

Perforation of ear lobes.—Perforated ear lobes (hapakkre) and the hair furrow constitute the most important national badges of the Timbira, the Eastern tribe limiting the perforating of ear lobes to boys. Among the Rạmkõ'kamekra I have often witnessed this operation, which is obligatory before the final initiation phase, but not otherwise fixed in time. Usually it falls into the first phase of the second half of the initiation cycle, that is, when the boys are from ten to fifteen years old and still sexually pure. Snethlage's estimate of six to seven years[389] is thus too low.

The operators, of whom Ponto has three, function simply as experts in this procedure, playing no other part by virtue of their practice. Every boy is operated on separately in his maternal home without any previous preparation. He is made to sit on a mat where there is proper illumination, with either parent behind him and resting both of his or her hands on the lad's shoulders. The perforator, provided with a wooden pin (fig. 3), a gourd bowl holding urucú pigment (pl. 20, *a*), and a pair of bamboo rods the thickness of a match, squats before the subject. He cuts off the hair about the boy's temples, kneads the lobe between his finger tips, dips the tip of his pin into the urucú, and thus marks the spot to be punctured, all this being done with deliberate meticulousness. The perforator leans back to make sure that the spot is in the right place. Taking one of the red bamboo plugs between his lips, he once more seizes the pin and slowly twists it, making an orifice the diameter of a lead pencil, whereupon he immediately inserts the plug. I have

[388] Pohl, Reise, 2:192.
[389] Snethlage, Nordostbras. Ind., 150.

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Accordingly rape was unknown, the only contrary instance being that of an Indian who had been intoxicated to senselessness in a Neobrazilian house; on the way home he ravished his twelve-year old daughter, but on coming to he had not the slightest recollection of his deed.

DAILY DANCES

The relations of the young people of opposite sex are best illustrated by their joint dances in the plaza, which normally take place three times every day during the ceremonial season. The party includes as participants:

1. The precentor, ikrérekaté. Of this category the Canella have two or three good representatives and a number of mediocre ones. The younger ones who show talent are instructed by the older precentors, at whose side they appear. A worthy precentor requires a good voice, a good memory for the innumerable dance songs, and bodily endurance. His instrument is the dance rattle, ko'tõi, made of the rind, usually painted red, of a *Crescentia cuiete*, mounted on a wooden handle that projects above as an elongated tip, by which the rattle can be planted in the ground (pl. 32, *b*, *c*). At the grip end a rectangular hole in the handle permits the insertion of a plaited wrist loop, which has a long tassel. The precentor is by no means a medicine-man nor has his rattle the slightest religious significance, as Abreu erroneously assumes.[109]

A remarkable description of the rattle wielded by a Põrekamekra precentor is given by Pohl: "This [precentor] carried in his right hand a ¾-yard-long staff along which a blackened coconut shell could be pushed up and down by the movement of the body. Within the shell were maize kernels, which produced a loud noise." I have never seen such an instrument, which recalls the "taran" observed by Snethlage among the Moré of the upper Madeira region. But Pohl does not seem to have closely viewed the object he describes, for it could hardly have been a "coconut shell" and the "maize kernels" were presumably the black pamtiį seeds which both the Eastern and Western Timbira exclusively use and specially cultivate for this purpose.

The precentor generally wears a forehead band, a neck band with a tassel for the back of the neck, sashes across the chest, sometimes cotton bracelets—never a loincloth such as Jurandyr Paes Leme paints in representing a Ponto dance.[110]

2. The precentress, mehõkrepúi, has already been referred to (p. 97).

3. The girls from about their seventh year until at least their first pregnancy. Many a woman eagerly participates even subsequently so far as the care of her infant permits. On the other hand, women of the critical age or grandmothers never take part.

4. The males comprise at least the older members of the unofficial boys' class and the two junior official classes, mepantúa.

If the youths are otherwise engaged, the girls will dance by themselves, but this is certainly not the normal thing, contrary to what might be inferred from Snethlage's and Abreu's reports, both of which mention only the dancing girls and the precentor, saying nothing about the participation of young men. Indeed, Snethlage goes so far as to speak of a "women's dance."[111]

[109] Fróes Abreu, Terra das Palmeiras, 180, 182.

[110] Fróes Abreu, op. cit., 182. Pohl, Reise, 2:201. "Dieser trug in der Rechten einen drey viertel Ellen langen Stab, an welchem eine schwarz gefärbte Kokosschale durch die Bewegung des Körpers auf und niedergeschoben werden konnte. In der Schale waren Maiskörner, welche ein lautes Geräusche verursachten."

[111] Snethlage, Nordostbras. Ind., 180.

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526 322 824 The ordinary logs are called krowa, burity palm (*Mauritia flexuosa*), being formed from a cylindrical section of one of these trees. About 1 m. long and 40-50 cm. in thickness, these logs may be estimated to weigh 100 kg., but are actually somewhat lighter. To afford a better grip the makers set off a shallow hollow from the margins of the terminal planes. (See pl. 29, *b*.) Among the Krîkatí I saw gigantic logs, but they had been bilaterally hollowed out, leaving a transverse partition 5 cm. in thickness. Invariably a man of mature years tests the completed logs at the site of manufacture, ordering those he judges too heavy to be lopped off and over-light ones to be deposited in the water.

Logs made out of the heartwood of other trees are called pąra. The pę'rakahą'k made at the beginning of the pepyé initiation—with grips projecting from the terminal planes in the direction of the longitudinal axis—represent a special variety. I observed similar specimens among the Kre'pų'mkateye. Distinct from these are the pąrakačą're used on the first and second days of the closing ceremony of the ketúaye festival. Their weight is negligible; on the other hand, the hąmkrán typical of the opening of the vų'tę' season are the heaviest I have ever seen.

526 292 For the more solemn log races the Rąmkõ'kamekra adorn themselves with girdle pendants far less impressive than those of the Apinayé; they likewise put on forehead bands, neck bands, sashes, and burity-fiber girdles. The pendants and the girdles have long posterior tail-like appendages. At a major race at the close of the ketúaye the participants had tied together their long occipital hair with a grass fan of the type referred to on page 48 (see pl. 20, *b*).

526 302 534 [271] The Rąmkõ'kamekra paint themselves black for a log race. During it they use as instruments only trumpets and their little calabash ocarinas. Like the Apinayé they wrap their wrists with plaited cotton cords terminating in tassels (pl. 11, *c*, *d*); this is to afford protection from chafing against the edge of the log. It is the young girls' duty at major races to provide themselves with gourd bottles filled with water and, keeping pace with the runners, to slake their thirst.

526 The teams alternate in issuing a challenge. Either at an evening or a morning session a councilor once and for all delegated for this duty loudly calls the team whose turn has come, "aikõ'! aikõ'! ape kọ'ikateye (or whatever may be the team in question) kanąm meká iykre kačúa to ike'ké!" Those summoned reply in chorus, "hã'o!"

At a suitable distance from the village, in a *galeria* forest with burity palms, the challengers prepare the two logs and, when done, drag them to one of the race tracks if feasible, but as a rule only as far as one of the bypaths that ultimately lead to the track. A space about 6 m. square is cleared, and there the logs are laid down at a distance of about 1½ m. from each other, resting on leaves so as not to be soiled. They are always put down with the axis in the direction of the course. The above-mentioned hąmkrán are painted red by two erstwhile girl associates of the pepyé. (See pl. 29, *a*.)

526 554 The ceremony of the čų'kate with the hąmkrán logs resting on the ground has been described. The office of these four čų'kate is attached to the names Vakái, Pąrkré, Pądnhí and Mĩkrõ', with which it is passed on by inheritance. Their badge consists of a girdle plaited of cotton; it is of the width of two fingers. Hanging from it is a pendant (čų) of rattling objects, properly tapir hoofs; but since nowadays the tapir is extinct within the tribal domain, the tips of little bottle gourds, deer hoofs, and ostrich beaks serve as substitutes. From this girdle the čų'kate derive their name, and formerly all four of them wore these emblems in their official capacity; but at present only one of them owns one.

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in the pepyé camp, an old race log was set up under it, and about one meter above it a crossbeam was tied to the trunk for a rung, making it easy to climb to the top. Then, one at a time, the pepyé all climbed up about ten meters among the branches, where each singly sang the iyeõ' chant "like the falcon which sits in a tree and utters its call." Then the two girls with two companions as precentors sang the avaitipó series in the camp.

In the evening, after collecting food from their mothers' homes, the pepyé took it to the resting place southwest of the village, where they had spent their first night after seclusion was suspended. Toward 8 P.M., after the dance in the plaza, when all was quiet, they stood up in a circle there, the two girls in the center and the precentor Partói in front of them. Rhythmically rocking their bodies from right to left, they thus sang with brief intermissions till daybreak (July 18). A number of kinswomen were sitting or lying by fireplaces outside the singers' circle. At the close of each song two or three of the older pepyé would always bawl into the darkness these words: "There thou liest on the ground, race log, nevertheless I shall carry thee to the village!" The younger ones would shout, "Now thou art still feeding, pereá, but soon thou wilt be in my power!" At daybreak they return to the camp by the wooded bank.

Hunt and race; pó payments.—A little later the old prókama went to a site near the creek about one kilometer above the village. Many women and girls assembled there by an oven in which they were baking sweet potatoes and cará. In the meantime the pepyé were on a hunting trip with two bows specially made by their leaders' maternal uncles. They killed a pereá and a small bird, put their kill into the little baskets presented to the girl associates by their maternal uncles, and with the blowing of horns marched in single file toward the site of the oven. They surrounded the baked fruit lying about on the ground, but the prókama again yelled at them from their ambush of branches, whereupon the two girls at once deposited the baskets, and the leaders their bows and arrows; then all marched upstream and disappeared. The two girls remained behind and, armed with pau de leite branches, again took up positions transversely across the road. Before them were two huge new gourd bowls (kratti) decorated with pendants of beads; the water inside the containers had been perfumed with pulverized leaves of the negra mina tree. In addition there was a gourd bowl filled with an infusion of the scraped wood of the sucupira tree, which has a horribly bitter taste. This tree is reckoned by the Timbira as the quintessence of strength and toughness.

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The pepyé came running back decorated with black paint, Tepyét in his atų'k decorative paint again outdistancing the rest. The girls administered the usual blows on the back and were about to pour perfumed water from the hollows of their palms on the runners' heads, but Tepyét curtly emptied the bowls. However, he and all the pepyé drank of the sucupira infusion.

Then they returned to their camp, where they slept part of the afternoon. The rest of the day was spent in making earplugs and the like in order to pass the time. They also made me tell tales of other tribes, for my new hąpín and kwų'nõ' had laid claim to me and would not let me go until it was time for us jointly to visit the village for a food collection.

[123]

Toward evening specially prepared hampers (kái) were set up in front of all the late houses of seclusion. They were more than filled with vegetable produce reaching up to a man's height. To make this possible, they extended the walls of the basket upward by inserting and interlacing palm rachises, formed into a pointed funnel open at the top and kept in shape by burity bast rings. To keep the baskets from

789 774 inclination for such communion are called kái, and their principal function is to cure and ward off disease. Of the Põrekamekra, Pohl writes:

755 757 171 Sie haben in den Pflanzen ihrer heimatlichen Wälder durch Erfahrung mehrere Heilkräuter kennen gelernt, welche sie nun bey vorkommende n Fällen anwenden. So vertreiben sie z. B. das Fieber mit einer Dorstenia fol. rodunativ. Die Syphilis, welche leider häufiger vorkommt als man vermuten sollte, ... wird blos mit häufigem Waschen behandelt. Ophthalmie zeigte sich auch sehr häufig; gegen dieses Uebel sowie gegen Schlangenbisse sollen sie auch Arcana besitzen. Zur Heilung von Wunden wird der gekaute (?) Samen der Bixa brasiliensis [= urucú] verwendet. Zauberformeln fehlen bei diesen abergläubischen Menschen natürlich ebenfalls nicht. Segenssprechungen, Zauberformeln und dergleichen werden sehr oft in ihren Krankheiten verwendet.[200]

This last method I have never witnessed.

Snethlage possibly rates Timbira medical lore too highly, but his text does not indicate which tribe he has in mind.[201] Ribeiro says:

Curam geralmente as suas enfermidades com a sangria, e com o semente de urucú: A sangria fazem-a com uma navalha de canna verde a que chamam taboca.

(In general they cure sickness by blood-letting and with urucú seeds. They let blood with a little knife of green cane called taboca.)[202]

Thus this author does not mention a blood-letting bow, as Snethlage assumes. Of all the Timbira tribes the Apinayé is the only one among whom I found this implement.

755 757 753 Medical lore is little developed among the Canella. The children rarely wear remedies and amulets attached to necklaces, wrist cords, or girdle cords. Since pretty nearly everyone tries his own luck at doctoring when sick, the medicine-man's role is rather subordinate. There are no pathological theories comparable to those of the Apinayé.[203] The Canella views are vacillating and confused, so that they have more confidence in Neobrazilian treatment than in their own. An enormous number of plant species yield roots, bark, and leaves for medicinal infusions, which are sometimes filtered with a wad of cotton through spirally twisted palm leaflets. During a seventeen-kilometer ride with me, Kentapí from the back of a horse pointed out some twenty steppe plants on the way and indicated their medicinal use. With such remedies, so far as I was able to learn, they attempt to cure themselves and others without following any true plan.

The manifold magico-medical application of urucú has been noted (p. 52). Another plant employed in this dual role in cases of sickness, particularly in epidemics, is the sucupira tree; the strong and odorous oil of the seeds is smelled against all conceivable diseases, especially catarrhs. Threatening epidemics are warded off by smoking oneself with the incense of the burnt green foliage of this tree or by lashing oneself with its twigs. This use rests on no medicinal virtues, but [751] on the magical attributes of the tree, regarded by all Timbira as the symbol of strength and resistance. Another means for acquiring the toughness requisite for long begging journeys under unusual circumstances is to swallow several small grains of rolled quartz about 3 mm. in diameter from the sand of a creek.

757 824 Conjunctivitis is treated by washing the eyes with water into which the molten rosin of the jutahy tree (*Hymenaea* sp.) has been allowed to drip. Against muscular and articular pains the Indians apply an epiphyte (prkanyj'; Neobraz.: sumaré) which is steamed in hot ashes. When children at the breast fall ill, both parents drink an infusion from the bark of a steppe bush, mekakę're. The scraped bark of a small steppe tree called pekẽ'parkóp serves as a remedy for scabies, wounds on the ear loop, and head lice. Sometimes powdered charcoal is rubbed into

[200] Pohl, Reise, 2:197.
[201] Snethlage, Nordostbras. Ind., 185.
[202] Ribeiro, Memoria, § 16.
[203] Nimuendajú, The Apinayé, 144 *et seq.*

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the body. In order to recover from the exertion of a log race the runners refresh themselves with an infusion of the roots of either the graminaceous ha'túre or of another plant called poyarkwáka.

In this empirical application of remedies religion is involved only so far as prolonged, but unsuccessful, experimentation is generally followed by a consultation of the spirits either directly or through a medicine-man. If the latter's experience has not yet taught him what medicine the spirits would recommend in a given case, he will seek them out in the woods of a night in order to receive instructions. However, in nearly all cases of grave illness the patient himself attempts to establish contact with the spirits of his ancestors and to learn the proper medicine from them. This procedure, however, involves strict seclusion: the bed is surrounded with mat screens, the patient observes a diet, uses a scratching stick, and abstains from conversation with anyone. Only by following these rules can he hope to see in his dreams the persons he is seeking. He must further preserve complete silence as to his communication with them.

The medicine-men may apply methods besides the above-mentioned infusions and charcoal rubbings. I have several times seen Chief Hąktõkót, possibly the most powerful medicine-man of his tribe, sucking disease out of a patient's body; or, more precisely, *heard* him, for his treatment was always shrouded in darkness and became perceptible only through a horrible sipping sound. The doctor never exhibits the extracted object, for it would strike the spectator with blindness. In the Yawę myth the hero, after becoming a medicine-man by contact with spirits, kneads out of his brother-in-law's body the head of a paca which had entered it because the man had eaten food with blood-stained fingers. Others are said to remove sickness with their hands and to throw it away in the direction of the wind. Blowing on the body also occurs for remedial purposes.

The doctor is compensated only for successful treatment.

Against the epidemics brought in by the Neobrazilians—smallpox, measles, the grippe—the Canella admittedly lack remedies individually applicable. From the Neobrazilians they have adopted smoking the house with a burnt cow horn against epidemics generically. Another loan from this source, against measles, is a decoction of weathered dog excrements to be drunk by the patient, whose treatment is completed with Indian remedies, his body being smeared with the grated leaf-shoots of the paty palm, over which they spread the milky juice of a *Sapium* species, finally rubbing in pulverized charcoal.

When in dread of an epidemic the entire village is subjected to a collective cure in the plaza. In such circumstances Hąktõkót walked around the assembled throng, smoking from a funnel of paty-palm leaflets and waving away the disease with his hands. When the smallpox broke out in 1935, the people made a fire in the plaza, threw quantities of green sucupira twigs into it, and exposed themselves to the dense, white smoke. Then the medicine-man, holding a bunch of twigs of this tree, spread his legs wide apart, whereupon all the villagers, male and female, irrespective of age, had to crawl on all fours between his legs, receiving a few lashes on their backs with the twigs.

Another means of arresting the epidemic is to set up a staff from the rib of a bacaba palm leaf on the road by which the disease is expected to approach the village.

A few words may be injected on the supposed killing of old and sick people. Canella tradition does not mention the custom. In myth, Yawę' when hopelessly sick is abandoned by his tribe when it shifts its settlement, but is provided with water and food, and after a while the people call in order to look after him. Accord-

/50 cont./

123 take place and I, apparently giving up any idea of trade, gave
126 orders to my servant to saddle the animals.
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437 Gesticulating excitedly he then spoke persuasively to his dissatisfied people and at the conclusion of his impressive speech gave me the assurance that I would find all the desired objects in Casimba the next morning.

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Fig. 1.

The greatest part of the collection, however, was then missing, only sixteen objects from it remaining for me; they are in the possession of the Berlin kgl. Museum für Völkerkunde. These are:

No. 1. Bow with seven arrows. The bow (kuhẽ́) is made with little care from black palm wood; two meters long, with a flat inner surface and convex outer surface (Fig. 1, 1). The wood of the bow tapers toward the ends, both in the width of the inner surface and in the height diameter. The arrows (krúa) consist of thin cane sharpened at one end and at the opposite end are provided with opposed feathering.

No. 2 Dance staff of black, hard wood, with a circular cross-section, tapering from the middle toward both ends. The one end bears a pendant of blue arara feathers as decoration. (Fig. 1, 2).

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Bow cross-section.

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415 No. 3. Container (marímba) made out of the fruit shell
[824] of a Crescentia species (calabash tree). It is used for storing ornament feathers. (Fig. 1, /see p. 13/, 3.)

534 No. 4. Dance rattle (maraká) It consists essentially of
824] a fruit shell of a Crescentia species, pierced in the long axis by a carved wooden handle and containing some rattle-pebbles. (Fig. 2 /see p. 15/, 5.)

No. 5. Musical instrument (1) (patuwe), a kind of signal horn, consisting of a calabash fruit 54 centimeters long, hollowed out and furnished with openings on both sides, in one of which a taquara /bamboo/ tube with a blowhole on the side in the manner of our transverse flutes has been inserted as a mouthpiece by means of hard wax. (Fig. 2, 9.)

[171]

[113]

1. A specimen corresponding precisely to this instrument is in the Ehrenreich Karajá Collection in the Berlin Kgl. Museum für Volkerkunde. Cf. Veröffentlichungen des Kgl. Museums für Völkerkunde, Vol. II, Nos. 1/2: Ehrenreich, "Beiträge zur Völkerkunde Brasiliens /Contributions to the Ethnography of Brazil/," p. 24.

[237] No. 6. Signal horn (hãhí). Into the taquara-tube mouth-
[386] piece, which also shows a blowhole on the side, an ox horn is in-
[531] serted by means of beeswax and cotton lacing which ends in red-dyed fringes about 15 centimeters long. The mouthpiece is artistically enclosed by a black-yellow plaited decoration. (Fig. 2, 2.) /Fig. 2 appears here./

301 824 No. 7. Arm rings rolled out of palm-leaf strips (batsé), to be worn on the upper arm. (Fig. 2, 12.)

386 No. 8. Dye sample (pú), urucú kneaded together with clay.
302 Used for painting the face and body. (Fig. 2, 6.)

535 No. 9. Swinging sticks (klõwa) with vulture-feather deco-
[237] ration at one end. According to the interpretation of the chief,
[114] which seems really rather doubtful to me, they are supposed to

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535 mark the dance rhythm at festivals by being beaten together. (Fig. 2, 11.)

534 No. 10. Small decorated musical instrument (gukon-grúte), a kind of signal whistle made from a gourd (Cuyen/ shell, with a blowhole and two tone holes. (Fig. 2, 8.)

No. 11. A similar instrument, decorated with beads and small feathers. (Fig. 2, 4.)

301 No. 12. Neck ornament (hakró) made of cotton threads [283] (roretsí); in addition to animal claws, a small gourd whistle [237] (gukon-krúte). [534]

301 306 482 534 535

Fig. 2.

(gukon-krúte). (Fig. 2, 3.)

301 304 No. 13. Ear ornament (2) (kūí), consisting of black-red

● [824] 2. According to Etienne Ignace, made out of the hard wood of the "Pau santo" /Zygophyllaceae/ or "Acupu."

wooden rings, 2.5 centimeters thick, 8 centimeters in diameter, and 26.5 centimeters in circumference, which are worn in the